

DAT - 13,749
CD - 13,750

presents the

COMPOSERS' WORKSHOP

C657
2000
5-30

8:00 PM, May 30, 2000

Brechemin Auditorium

PROGRAM

CD 13,750

1 THE DAZZLER OF HEAVEN..... (4:26)..... JUSTIN MELLAND

Shawna Avinger, *lyric soprano*
Ryan Hare, *bassoon*
Sara Jackson, *oboe*
Miho Takekawa, *percussion*
Justin Melland, *conductor*

2 ACCENTINO..... (1:30)..... WHA-YEON LEE

Wha-Yeon Lee, *piano*
Miho Takekawa, *marimba*

3 MUSIC FOR FIVE MUSICIANS..... (10:02)..... JONATHAN ECK

Mimi Kruger, *flute*
Darlene Franz, *oboe*
Jonathan Eck, *trumpet*
Alexis Schultz, *viola*
Ryan Hare, *bassoon*
Linda Antas, *conductor*

4 SONATINO IN C%..... (3:44)..... ERICK BORLING

For any virtual pianistic instrument
Movement: #X

5 THE MAD LITTLE PIN POINT..... (5:19)..... JUSTIN MELLAND

Chad Kirby, *tenor trombone*
Eri Inoue, *B^b trumpet 1*
Josh Stewart, *B^b trumpet 2*
Justin Melland, *piano*

SONATINO IN C% uses a 31-tone-per-octave equal temperament. Most chords require the pianist to have inhumanly large hands, larger than are possible for a human. I intend for this to be one part of a three-part piece (often called a 'movement'—go figure.) Therefore this MIDI version is presented. The instrument used here is a Kurzweil K2600.

[Notes by Erick Borling]

ERICK BORLING has studied composition at the University of North Texas and the University of Washington. Currently he is under the tutelage of Joel Durand, is studying film scoring with Hummie Mann, and has also studied with Ken Benshoof and John Rahn. He will graduate in June with a double degree in Music and Composition.

MUSIC FOR FIVE MUSICIANS is scored for flute, oboe, trumpet viola and bassoon. Last year I got the idea to get a group of musicians together (including myself on trumpet) to write a piece for us to play. I took whatever instruments volunteered, and that's how this unusual instrumentation came about.

[Notes by Jonathan Eck]

JONATHAN ECK is a junior majoring in music composition at the University of Washington. In 1996 he took first place in the nation in the PTA Reflections contest with a composition for string orchestra. In 1999, he won the Guerrilla Gabrieli composition contest with a work for brass octet. Also in 1999, he was invited to compose a brass fanfare for the Ruth Gerberding Steinway Piano Dedication at the University of Washington School of Music. He has had works performed by the University Percussion Ensemble and the Federal Way Philharmonic. Currently he is studying composition with Dr. Diane Thome.

I got the idea for *ACCENTINO* while listening to Samulnori, a Korean traditional music for four percussionists. Among the characteristics of Samulnori, I was inspired by the complex, varied and fast-changing rhythms. I collected some of the most basic, well-known Korean dance rhythms, which are also used in Samulnori, and made variations on them. Having accents as the dominant characteristics, this piece is titled 'Accentino.'

[Notes by Wha-Yeon Lee]

WHA-YEON LEE was born in South Korea and studied piano with her mother who is a piano professor. After graduating from Pusan High School of Arts, she came to the United States to continue her study at the University of Washington in 1997. She first began her study in music composition in 1998, with Dr. Joel-Francois Durand, and has continued studying with him since.

THE MAD LITTLE PIN POINT is part of a long running fascination I have had about commencing the marriage of sound and rhythm. It illustrates my desire to converse with the brass in a context in which I have complete control over both sides of the conversation. I developed this idea of a mad man dancing on the head of a pin, it's a dance I have always loved. This performance is dedicated to the strong impression the music of Syd Barret has had on me, "Please leave us here, close our eyes to the octopus ride!"

THE DAZZLER OF HEAVEN was written for God. It is a prayer tailored to fit my soul. The soprano represents the passion in my life. The harmonies played by the oboe and bassoon illustrate the world in which I stand. The rhythms played by the percussionist represent the numerous personalities I possess. The text represents ideas that I find appropriate, and they were both sought after and found accidentally. I discovered them by reading the very informative Latin to English dictionary. The lack of grammar represents my strong belief that the texture of the message is more meaningful than the 'meaning' of the words. This is precisely why I chose Latin. I wanted the text to sound Latin. The coherence of the meanings is the result of divine intervention.

Translations of a few of the words from Latin are as follows:

Licentia ----- freedom
Divinium ----- gods
Magnanimitas ----- greatness of spirit
Caligo ----- darkness
Verax ----- speaking the truth
Animas ----- the soul

The section in English is made up from selected lines chosen from Dylan Thomas' poem, "Vision and Prayer."

[Notes by Justin Melland]

JUSTIN MELLAND is an undergraduate composition major at the University of Washington. When not composing he can often be found playing the piano. As a young child his greatest influences were David Bowie and Ludwig Van Beethoven. Justin has spent his late teens and early twenties earnestly gathering material throughout the far reaches of the Earth's time zones so that he may present works that express great fear, passion, and humiliation.